

Mus. Th.
528.

Mus. th. 2^o

528

959

DIE SCALA

oder

personifizierte

Stimmbildungs- und Singkunst

vom

ABT VOGLER.

Partitur.

N^o 3477.

Preis f. 2. —

München bey Falter und Sohn
Residenz-Straße N^o 33.

50 = Kupfe.

DIE SCALA
 oder
 personifizierte
Stimmbildungs- und Singkunst
 bey dem
Lied eines frommen Kindes

I.

Dies ist das allererste Lied,
 Das ich nach Noten singe;
 Gieb, guter Gott! daß ich damit
 Dir nun mein Opfer bringe!

II.

Der neuerwachten Lerche gleich,
 Die sich gen Himmel schwinget
 Und dir, o Gott im Himmelreich!
 Zum Morgendanke singet.

III.

Die schwache Stimme sproßt hervor
 Aus meiner zarten Kehle;
 Wie hebt sich nicht zur Lust empor
 Die kaum erwachte Seele!

IV.

Gieb, guter Gott! daß ich allzeit
 Zu dir die Stimm' erhebe
 Daß ich mit wahrer Frömmigkeit
 In stetem Frohsinn lebe!

ZERGLIEDERUNG.

Das Kind trägt die fromme Aeußerung: Dies ist das allererste Lied, &c: in der diatonischen (einfachen) Tonleiter vor. Hierauf wird das Kind und der ganze Chor gewöhnt den Mund zu öffnen und zu diesem Entzweck der Buchstabe A angeschalten. Auf dieses Geheimniß, wie 4 Stimmen in 16 Harmonien, jede eine Scala hinauf und herunter singen könnten, hatte ich im Jahre 1777 einen Preis von 100 Louisd'or gesetzt, aber Niemand gewann ihn, denn es blieb unenträthelt, und erscheint jetzt zum ersten Mal in einer musikalischen Komposition.

Der Fortschritt der Stimmbildung äußert sich durch das Verbinden der Töne und der Sylben Sol Fa, wodurch die chromatische (bunte) Tonleiter zu 12 Töne durchschimmert.

Die Worte: Der neuerwachten Lerche gleich, &c: veranlassen eine Singübung, die konsequenter ist als die Solfeggi: Während dem die Lerche steigt, trillern die Flöte und die Hoboe eine Tonleiter in der Höhe acht Takte lang, dann erscheint zum Kontrapunkt der Diskant-Stimme eine Scala als Canto fermo im Bass.

Als Zwischensatz kommt im doppelten Kontrapunkt des Chores die chromatische Leiter mit Sol und Fa vor, bis die diatonische Leiter mit dem Buchstaben A im Diskant eintritt und diese Harmonie dem galanten Gesang der Instrumente zum Akkompagnement dient.

Das fromme Kind nimmt diesen Gesang bey den Worten: Die schwache Stimme sproßt hervor &c: den Instrumenten ab, und die Scala liegt in den Instrumenten.

Zu der Scala des Basses in Achtel-Noten kehren die Sylben Sol Fa wieder.

Nun wird bey den Worten: Gieb, guter Gott! &c: die Harmonie 6-stimmig. Obige 16 Scala-artigen Harmonien trägt der Chor vor, die Solo Stimme kontrapunktirt mit dem Bass.

Es klammert sich an die Stimmbildungskunst die Singschule an. Das Kind schlägt Triller und führt Passagen aus, während dem die Instrumenten mit Tonleitern anhalten, und der Chor die Sylben Sol und Fa kontrapunktisch einmischt.

Die Schlußrede wimmelt von Tonleitern, sogar die Paucke liefert die alte griechische Scala zu 4 Tönen Tetrachordon oder Tongevierte genannt. Mit dieser mannichfaltig und engen (lo stretto) Zusammenstellung von der einfachen Scala endigt eine kleine Phantasie des Wünschervollen Herzens am 25^{ten} August 1810 in Darmstadt.

ab.
Jogler

Corni in G.

Oboe.

Fagotti.

Violino 1^{mo}Violino 2^{do}

Viola.

Basso.

The first system of the musical score, measures 1-5. The instruments are Corni in G, Oboe, Fagotti, Violino 1^{mo}, Violino 2^{do}, Viola, and Basso. The Oboe has a 'Solo' marking in measure 4. The Fagotti and Violino 1^{mo} have 'ff' markings in measure 1. The Viola and Basso have 'ff' markings in measure 1. The Oboe has 'pp' markings in measures 4 and 5. The Fagotti has 'pp' markings in measures 4 and 5. The Violino 1^{mo} and Violino 2^{do} have 'p' markings in measures 4 and 5. The Viola and Basso have 'p' markings in measures 4 and 5. The Oboe has a 'Solo' marking in measure 4.

The second system of the musical score, measures 6-10. The instruments are Corni in G, Fag. Tutti, Violino 1^{mo}, Violino 2^{do}, Viola, and Basso. The Fag. Tutti has a 'ff' marking in measure 6. The Violino 1^{mo} and Violino 2^{do} have 'ff' markings in measure 6. The Viola and Basso have 'ff' markings in measure 6. The Fag. Tutti has a 'Solo' marking in measure 7. The Violino 1^{mo} and Violino 2^{do} have 'p' markings in measures 7 and 8. The Viola and Basso have 'p' markings in measures 7 and 8. The Fag. Tutti has a 'Solo' marking in measure 7.

Handwritten musical score for a chamber ensemble. The score is written on five staves, each labeled with an instrument name in Italian. The instruments are Oboe Solo, Fag. (Fagotto), Violino 1mo (Violino Primo), Violino 2do (Violino Secondo), Viola, and Basso (Bass). The music is in 2/4 time. The Oboe Solo part is in treble clef and features a melodic line with various ornaments and trills. The Fag. part is in bass clef and consists of a single note. The Violino 1mo and 2do parts are in treble clef and play a rhythmic pattern of eighth notes. The Viola part is in bass clef and plays a rhythmic pattern of eighth notes. The Basso part is in bass clef and plays a rhythmic pattern of eighth notes. The score is written in a clear, legible hand.

Trombe in C.
Corni in G.
Corno in F.
Oboe
Violino 1^{mo}
Violino 2^{do}
Viola.
Basso.

This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, including woodwinds, strings, and percussion. The instruments listed at the top are Trombe in C (Trumpets in C), Corno in C (Horns in C), Fagotti (Bassoons), Solo Violini (Solo Violins), Viola, Flauti (Flutes), Solo Oboe, and 4 Timpani. The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *ff* (fortissimo), and *Tutti*. The score is written in a single system, with each instrument having its own staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *ff* (fortissimo), and *Tutti*.

Timpani.

Trombe in C.

Cornù in G.

Corno in F.

Corno in C.

Oboe.

Flauti.

Violino 1^{mo}

Violino 2^{do}

Viola col Basso.

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano Solo.

Basso.

Dies ist das al - ler - er - ste Lied, das ich nach No - ten sin - ge; *Vll.* gib guter Gott! das

ich da - mit dir nun ein Op - fer brin - ge.

pp

piux.

piux.

C.B. piux.

gva

Clarinetto in A.

Score for the first system of instruments, including:

- Solo
- Oboc. Solo
- Flauto Solo
- Fagotti Solo
- Soprano ripieno
- Alto
- Chor.
- Tenore
- Basso

The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*.

Timpani.

Score for the second system of instruments, including:

- Trombe in C.
- Corni in G.
- Corno in F.
- Corno in C.
- Clarinetto in A.
- Oboc. Solo
- Fagotti
- Violino 1^{mo}
- Violino 2^{do}
- Viola
- Basso

The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*.

Handwritten musical score for 'L'Espresso' by J. Haydn. The score is written on ten staves, organized into five systems of two staves each. The top four staves are for piano accompaniment, and the bottom two staves are for voice. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings (f, p). The lyrics are written below the voice staves, with the words 'Sol' and 'fa' appearing in the first system, and 'Sol' and 'fa' appearing in the second system. The score is written in ink on aged, slightly stained paper.

First system of musical notation. It consists of eight staves. The top six staves are for instruments, with dynamics *p* and *f* alternating. The bottom two staves are for vocal parts, with lyrics "Sol" and "fa" written below the notes. The key signature has one sharp (F#).

Second system of musical notation. It consists of eight staves. The top six staves are for instruments, including an Oboe solo marked "Oboe Solo *p*". The bottom two staves are for vocal parts, with lyrics "Sol" and "fa" written below the notes. The key signature has one sharp (F#).

Oboe. *tr*
Flauti.
Fagotti. *p Solo*
Violini.
Soprano Solo.
Viola col V^{lli}

Der neu er - wachten Lerche gleich die
colarco.

sich gen Himmel schwin - get und dir o Gott! im Himmel - reich zum Morgen - dan - ke sin - get

Corni in G
Oboe. *tr*
Flauti.
Fagotti.
Violini.
Viola.
Soprano Solo.
Basso.

Dir zum Morgen - danke Mor - gen - dan - ke Gott im Himmel - reich — — — sin - get.

Corni in G.

Fagotti.

Solo

Violino 1^{mo}

pp

Violino 2^{do}

pp

Viola.

pp

Soprano.

Alto.

Tenore.

Basso.

Basso.

pp

Tutti

ff

Sol

fa

Sol

fa

Sol

Sol

ff

Handwritten musical score for 'L'Espresso' by Schubert. The score is written on ten staves. The top two staves are for the piano (p) and oboe (oboe solo). The bottom six staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and two additional parts). The music is in 4/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings (pp, ff). The vocal parts are labeled with lyrics: 'Sol', 'fa', and 'A'. The piano part includes a section marked 'pp' and 'Oboe Solo.'.

Musical score for the first system. The top staves show instrumental parts with *piux:* markings. The vocal staves include the lyrics: "Die schwache Stimme sprosst her-vor aus mei-ner zar-ten Keh-le wie". A *Soprano Solo.* marking is present above the vocal line.

Musical score for the second system. The vocal staves include the lyrics: "hebt sich nicht zur Lust em-por die kaum er-wachte See-le". The instrumental staves include markings for *Trombe.*, *Oboe.*, *Flauti.*, *Fagotti.*, *Violino 1^{mo}*, *Violino 2^{do}*, *Viola.*, *Soprano Solo.*, *Soprano & Alto.*, *Tenore & Basso.*, and *Basso.*. The *Soprano Solo.* part includes the lyrics: "Sol - fa". The *Tenore & Basso.* part includes the lyrics: "Sol - fa". The *Basso.* part includes the lyrics: "Gieb".

Trombe.

Corni in G.

Corno in F

Corno in C.

Oboe.

Flauti.

Fagotti.

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano Solo.
Gieb guter Gott das ich da = mit ein Opfer bringe ein Opfer dir

Soprano.
Gieb Gott das ich all = zeit sie dir zum Lob er = he =

Alto.
Gieb Gott das

Tenore.
gu - ter Gott das ich all = zeit zum Lob er = he =

Basso.
gu - ter

Basso.

Gieb guter Gott daß ich all-zeit
 sie dir zum Lobe er-he-be daß ich mit
 be- daß ich mit wah-rer Frömmig-keit
 im Froh-sinn le-be-keit in ste-tem A
 ich mit A

Clarinetto in A.

Oboe.

Flauti.

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano Solo.

wah - rer Frömmig - keit mit wahrer, wah - rer Frömmig - keit in ste - tem Frohsinn in ste -

Soprano & Alto.

Tenore.

Basso.

Basso.

Fagotti col Basso.

Handwritten musical score for the song "Froh sinn im Froh sinn" by Franz Schubert. The score is written on ten staves. The first six staves are for the piano accompaniment, and the last four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass). The music is in G major and 3/4 time. The lyrics are: "Froh sinn in ste = tem Frohsinn im Froh = sinn le". The score includes various musical notations such as notes, rests, trills, and dynamic markings like "p" and "pp".

Handwritten musical score for a full orchestra and vocal soloist. The score is written on seven staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- Oboe:** The first staff, featuring a treble clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.
- Flauti:** The second staff, featuring a treble clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.
- Fagotti:** The third staff, featuring a bass clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.
- Violini:** The fourth staff, featuring a treble clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.
- Viola:** The fifth staff, featuring a treble clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.
- Soprano Solo:** The sixth staff, featuring a treble clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.
- Basso:** The seventh staff, featuring a bass clef and a key signature of one flat. It includes a forte (*ff*) dynamic marking and a trill (*tr*) in the second measure.

Timpani.

Trombe. *ff*

Corni in G.

Corno in F. *ff*

Corno in C.

Oboe. *tr*

Flauti. *tr*

Fagotti.

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano Solo.

Basso.

ff

Timpani.

Trombe.

Corpi in G.

Corno in F.

Corno in C.

Oboe.

Flauti.

Fagotti.

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano Solo.

Soprano.

Alto.

Tenore.

Basso.

Basso.

Vlli.

Solo

Tutti

tr

Gieb gu - ter Gott Gieb gu - ter Gott das ich in

Gieb das ich mit wahrer Frömmig-keit Gieb das ich mit stetem Frohsinn lebe Gieb das ich in

Gieb das ich mit wahrer Frömmig-keit Gieb das ich in stetem Frohsinn lebe Gieb das ich in

Timpani.

Fagotti.
Violino 1^{mo}
Violino 2^{do}
Viola.
Soprano & Alto.
Tenore.
Basso.
Basso.

Timpani.

2 Clarinetti.

Oboe.
Flauti.
Fagotti.
Violino 1^{mo}
Violino 2^{do}
Viola.
Soprano.
Alto.
Tenore.
Basso.
Basso.

Timpani.

Trombe. *ff*

Corni in G.

Corno in F. *ff*

Corno in C *ff*

Clarineti.

Oboe loco.

Flauti.

Fagotti.

Violino 1^{mo}

Violino 2^{do}

Viola.

Soprano Solo.

Soprano.

Alto.

Tenore.

Basso.

Basso.

migkeit in ste tem Froh sinn

migkeit in ste tem Froh sinn

sinn

migkeit in ste tem Froh sinn

tem Froh sinn

Duo

Chalm.

Tutti

ste - tem Froh - sinn le be

ste - tem Froh - sinn le be.

ste - tem Froh - sinn le be.